



School of Music  
University of Missouri

2021-2022 Series | Student Ensemble

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# Mizzou New Music Ensemble

**Valentina Arango Sánchez, flutes**

**Andrew Wiele, clarinets**

**Johanny Veiga Barbosa, violin**

**Andy Lewis, cello**

**Stephen Landy, percussion**

**Jordan Nielsen, percussion**

**Eve Werger, piano**

**Daniel Fitzpatrick, piano**

**Yoshiaki Onishi, conductor and director**

**December 5, 2021 • 7:30PM**

**Sinquefield Music Center Room 132**

**Program**

**reconstruct (2021) \*** ..... **Kyle Yerby**  
(b. 2002)

**Sonos (2021) \*** ..... **Rosario Serafin**  
(b. 2000)

*Intermission*

**Desdoblar una grulla de papel y descubrir con sorpresa** ..... **Pedro Antonio Sota Taier**  
**que tiene un esqueleto (2021) \*** (b. 1996)

**Come Round (1992)** ..... **Jacob Druckman**  
(1928-1996)

II. Ritornello, Variation 4

III. Ritornello, Variations 5, 6

\* *world premiere*

## Program Notes

### **reconstruct**

*reconstruct* was written for the Sound of Missouri Parks project with the prompt “recreation” which I had misread as “re-creation.” I decided to use this prompt as a sort of *kakekotoba* (a pivot word, or poetic play on words) to write my piece based on the re-creation of the recreational activities we enjoyed in my childhood. Close to my childhood home, there is a park that my family and I would visit from time to time called Babler State Park. When I was a kid, we would barbecue and camp there, but now thinking back to it, all those memories are hazy. Over the summer, in the midst of the pandemic, I held socially distant picnics and hikes with friends in the same park where I learned to drive and ride a bike. I remember almost none of my childhood, and the memories I do have are often reconstructed from stories other people tell me.

-- Kyle Yerby

### **Kyle Yerby**

Originally from St. Louis, Kyle Yerby is a sophomore Sinquefeld scholar studying music composition at the University of Missouri. He is also a cellist in the Mizzou Cello Choir and Philharmonic Orchestra. Kyle has worked with groups such as the Mizzou New Music Ensemble, Khemia Ensemble, and Mizzou Cello Choir. Kyle Yerby is currently writing an opera to be workshopped on December 8th and performed in the Fall of 2022. Stylistically, he experiments with blending styles and aesthetics ranging from indie pop and rock, traditional Japanese art and poetry, and Western Classical Music. Some of his musical influences include Mitski, Teen Suicide, Penderecki, and Bach.

### **Sonos**

The title of the piece, “Sonos,” is Latin for “sound”.

The title was chosen after I finished composing the piece and came out of my curiosity to know what happens if I let a harmonic sound on the violin play along a bowed vibraphone note. I also wanted to experiment with extreme registers on instruments such as flute or clarinet. The main focus of the piece is, therefore, sound itself.

-- Rosario Serafin

### **Rosario Serafin**

Rosario Serafin was born in the city of Morteros, Córdoba, Argentina in 2000 but grew up in Monte Oscuridad, Santa Fe, Argentina, a rural area. In his teens, he moved to Suardi, Santa Fe, a small town 17 kilometers from his first home. He started guitar and singing lessons when he was 12 years old.

After high school, Serafin started a career at the National University of Córdoba, a Bachelor of Musical Composition degree at the Faculty of Arts.

He is currently composing classical contemporary music but also active as a popular music artist. Both for him are profound ways to learn about music.

### **Desdoblar una grulla de papel y descubrir con sorpresa que tiene un esqueleto**

The concept of this piece came to me after a mathematician friend invited me to write a poem for an article he wrote on origami techniques, linkages and the bridge that unites them. The title of my piece is the title of his article. When I read his article, I found an unknown and completely beautiful world of complex structures all

intermingled in a small piece of paper that fits on the palm of a hand.

Cranes are striking historical creatures whose mechanics are the linkages the article analyzes. My music was not necessarily derived from mathematic calculations, but I used the idea of the fold that is unfolded before our eyes as a structural and metaphoric undercurrent of my compositional strategy. I dedicate this piece to this friend and his curious spirit I had the good fortune to stumble upon.

-- Pedro Antonio Sota Taier

### **Pedro Antonio Sota Taier**

Pedro Antonio Sota Taier is a composer and musician based in Córdoba, Argentina. He is part of the contemporary music collective Lontano, where he is composing thanks to a subsidy granted by the Fondo Nacional de las Artes (National Endowment for the Arts in Argentina). In addition, he is a resident of the diploma “Música Expandida” of the Instituto de Artes Mauricio Kagel. He has composed multi-disciplinary works for different formats and has premiered his own compositions as well. He has taken workshops and seminars with various composers and performers such as Ezequiel Menalled, Marcos Franciosi, Séverine Ballon, Émilie Girard-Charest, UNTREF string quartet, Julian Galay, Peter Ablinger, and many others. The concern of his compositions is to talk about the time and place he inhabits and the importance of human relationships as creative vectors.

### **Come Round**

Written for Pierrot ensemble and percussion, *Come Round* is a virtual compendium of Druckman’s later style. It is a virtuosic score in three movements, but with six unequally distributed variations (three in the first movement, one in the second, and two in the third). *Come Round* features “six equal incarnations of the same musical materials,” observes Druckman, “coexisting like the parallel truths of the film *Rashômon*.” Instead of a single, privileged motivic “vantage point,” a persistent harmonic scaffolding underlies each of the variations, from which are spun all manner of fresh ideas: quasi-minimalist patterning in the piano and vibraphone; a driving, plaintive melodic theme first initiated by the alto flute; rapid-fire outbursts of the signature harmonies from Stravinsky’s *Petrushka*. Though *Come Round* opens tentatively, most of the new events are strikingly extroverted, and indeed, the work gives considerable rein to the impetuous, assertive side of Druckman’s creative personality (this was a composer who adorned one of his scores with the tempo marking “macho”). This is true, in a way, even of the doleful, dramatic ritornellos that begin the second and third movements: their note of pathos gives way smoothly to the more vigorous music that follows.

One of the senses in which the title can be understood, then, is in terms of Druckman’s ritornello-principle, which may have had roots (so some have speculated) in his love for the music of the French and Italian baroques. There is certainly something of a flighty, almost aristocratic attitude at work in *Come Round*—an attitude some might qualify as “baroque”—and as Harbison said of the piece, in it Druckman’s idiom became “even more fanciful, and the sensuality took on a kind of philosophical dimension.” But given Druckman’s ever more overt embrace of tonal fundamentals in his last decade, the title can perhaps also be taken as signaling a reaffirmation of first principles—particularly when the score is heard in proximity to a piece like *The Seven Deadly Sins*, a return full circle, even, to basic notions of consonance, rhythmic impetus, and melodic fluency. As Druckman described the situation in a program note written the year before *Come Round*, he felt positively “fate-driven” in those final years, impelled into “a childlike state of delight in those simple harmonies and rhythms that made being a musician the only path my life could take.”

-- Matthew Mendez

### **Jacob Druckman**

One of the most prominent of contemporary American composers, Jacob Druckman was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949. In 1949 and 1950 he

studied at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967. Organizations that commissioned his music included Radio France (*Shog*, 1991); the Chicago Symphony Orchestra (*Brangle*, 1989); the New York Philharmonic (Concerto for Viola and Orchestra, 1978; *Aureole*, 1979); the Philadelphia Orchestra (*Counterpoise*, 1994); the St. Louis Symphony Orchestra (*Mirage*, 1976); the Juilliard Quartet (String Quartet No. 2, 1966) and numerous others.

Mr. Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition, he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. In April of 1982, he was appointed composer-in-residence with the New York Philharmonic. In the last years of his life, Mr. Druckman was Professor of Composition at the School of Music at Yale University.

### ***Mizzou New Music Ensemble***

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of eight University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative and Yoshiaki Onishi, composer, conductor, clarinetist and Postdoctoral Fellow of Music Composition at the University of Missouri School of Music.

### ***Mizzou New Music Initiative***

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.